

THE
National Operatic Society
OF IRELAND

PRESENTS A

Festival of
Grand Opera

AT THE

OLYMPIA THEATRE

29th Jan. to 11th Feb., 1945

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PROGRAMME AND
STORY OF OPERA

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Rigoletto



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OLYMPIA THEATRE

Dame Street, Dublin

Commencing Monday, 29th Jan., 1945

Concluding Performance, Sunday,
11th February, 1945

THE National Operatic Society OF IRELAND

presents

“DON GIOVANNI” (*Mozart*)

“LA BOHEME” (*Puccini*)

“THE BOHEMIAN GIRL” (*Balfe*)

“FAUST” (*Gounod*)

“RIGOLETTO” (*Verdi*)

ARTISTES

HEDDLE NASH,

SYLVIA PATRISS, TARA BARRY, MARIE WYNNE, TESSA TONGI,
BEN WILLIAMS, LEYLAND WHITE, RONALD STEAR, ALFRED
O'SHEA, BETTY BYRNE, CRISSIE MANNING, MAURA O'REILLY,
CHRISTINE McARDLE, FRANKLYN SAYERS, JOSEPHINE CRONIN,
JACK O'CONNOR, JASCHA MACCABI, FRANK RING, THOMAS
FRENCH, MICHAEL MULLINS, DERRICK LATHAM, JOHN KANE,
J. J. FURLONG, RICHARD MIDLEY.

Artistic Director ARTHUR HAMMOND

Boxes, 30/-, 20/-. Grand Circle, 5/-, 3/6, 2/6.

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From: 29th Jan.—5th Feb. Hours: 10 a.m.—5.30 p.m.

Story of the Opera

Specially Written by
JOHN E. DOYLE

ROGOLETT

Opera in Three Acts by Giuseppe Verdi (1813-1901).
Libretto by Francesco Piave, based on Victor Hugo's play, "La Roi S'Amuse."
(Note: For political reasons, the librettist was compelled to change the French King, Francis I., of the play to an Italian Duke.)
First produced, Fenice Theatre, Venice, March 11th, 1851.

PRINCIPAL CHARACTERS

Duke of Mantua (Tenor).
Rigoletto, his jester, a hunchback (Baritone).
Count Monterone (Baritone).
Count Ceprano (Bass).
Countess Ceprano (Soprano).
Sparafucile, professional assassin and innkeeper (Bass).
Maddalena, his sister (Contralto).
Gilda, Rigoletto's daughter (Soprano).
Giovanna, her maid (Soprano).

Time: 16th century.

Place: Mantua.

ACT I: Scene 1—Evening reception with dancing at the Duke's palace. The Duke relates to a courtier his discovery of a beautiful girl (in fact, Rigoletto's daughter, Gilda), whom he has seen at church. He decides to pursue the adventure, although the lady is visited nightly by an unknown man. The Duke openly pays court to Countess Ceprano, despite her husband's presence. Rigoletto enters, the first victim of whose wit is Ceprano, whose wife has just gone out with the Duke. A courtier relates to the others his discovery that Rigoletto has a mistress, whom he keeps concealed. Ceprano sees his chance of revenge and they plan to abduct Gilda. Count Monterone enters to demand justice for the dis-honour done to his daughter by the Duke. He is arrested. Rigoletto mocks him, Monterone curses him. Rigoletto, suddenly thinking of his own daughter, is terrified.

Scene 2—Rigoletto's house and garden and the street outside the garden wall. Also the facade of Ceprano's palace. Rigoletto is thinking of Monterone's curse. Sparafucile casually offers his services. Rigoletto, to be rid of him, asks where he can be found. Alone, he bewails his hated profession. He enters the garden, where Gilda meets him. He warns her about going out, but refuses to tell her why she is hidden or who her mother was. Giovanna, also, is warned. A step outside brings Rigoletto to the street, the Duke runs in, slips money to Giovanna, and hides. Rigoletto returns to take leave of Gilda, when the listening Duke learns her identity. Her father gone, Gilda blames herself for concealing from her father that a stranger has several times followed her from church. Giovanna urges her to think kindly of this stranger. The Duke, signing to Giovanna to go, takes her place and declares his love to Gilda, who is thrilled. Steps are heard, and, after a rapid farewell, the Duke goes, telling Gilda a false name (Walter Malde). This inspires Gilda to her love solo, "Dearest Name" which she finishes as she ascends to her room. During this, the courtiers, outside, prepare the abduction. They even victimise Rigoletto, blindfolding him, and, by showing him Ceprano's key, make him believe it is an escapade against Ceprano. He holds the ladder. Gilda is carried off, but drops a scarf. Rigoletto, left alone, suspects a trick. His gate is open, he finds Gilda's scarf, he rushes to her room, reappears, to fall, senseless, crying that Monterone's curse has taken effect.

ACT II.—The Duke's palace. The Duke laments the disappearance of Gilda. The courtiers relate their escapade and that Rigoletto's mistress is in the palace. The Duke hurries to her. Rigoletto, guessing where his daughter is, questions the courtiers as to their movements the night before. They lie to him, and, lying, inform him the Duke is out hunting. But a page enters with a message for the Duke. The courtiers chase the page, but Rigoletto has heard. He curses, threatens, begs the courtiers to restore his daughter. Her identity amazes them. Gilda runs in, escaping from the Duke. Rigoletto orders the courtiers to leave. Gilda tells her story; her father seeks to console her. They are about to go when Monterone, on his way to execution, seeing a portrait of the Duke, stops to curse the original and pray that an avenger may be found. This fires Rigoletto to immediate vengeance on the Duke, but Gilda, who loves the Duke, drives him back.

Story of the Opera (continued)

ACT III.—The yard of Sparafucile's inn, separated by a wall from the road. Rigoletto has arranged for the Duke's murder. Maddalena lures the Duke to the inn, where the assassin is to murder him. She, however, falls in love with the Duke, and, when he has gone to rest, pleads with her brother for his life. Sparafucile agrees that, if any caller comes to the inn before midnight, the hour at which he is to deliver the Duke's body in a sack to Rigoletto, he will murder the caller instead. Meanwhile, Rigoletto has brought Gilda to witness the Duke's making love to Maddalena. He then instructs Gilda to don male attire and await him in Verona. But Gilda still loves the Duke, and returns to the inn gate, where she overhears Maddalena's plan to save the Duke. Gilda decides to give her life for his; she knocks, is admitted, and stabbed. At midnight, Rigoletto returns, receives the body from Sparafucile, whom he pays. His exultation is arrested when he hears a well-known voice singing at the back, where the Duke has gone out with Maddalena. Rigoletto, at first misled by the male attire which he feels through the canvas, opens the sack and finds the dying Gilda. She bids him a last farewell and expires. Monterone's curse has completely fulfilled itself.

PRINCIPAL NUMBERS:

Prelude—Based on motif of curse.

ACT I.—Scene 1: Dance measures and choruses.

Solo: Duke—"This one and that one" (Questa o Quella).

Solo: Monterone's curse.

Scene 2: Duet—Rigoletto and Sparafucile—"He laid a father's curse on me."

Solo: Rigoletto—"How alike we are."

Duets: Rigoletto and Gilda—"Speak not" and "Watch I pray." ¹⁰

Duets: Gilda and Duke—"Love is the sun" and "Farewell, my only love."

Solo: Gilda—"Dearest Name" (Caro Nome).

ACT II.—Solo: Duke—"She has been taken from me."

Chorus—"We roamed about." ¹⁰

Solo: Rigoletto—"Lara, Lara, race accursed." ¹⁰

Duets: Rigoletto and Gilda—"On every festive morn," "Weep, child, weep," "Vengeance." ¹⁰ ¹⁰

ACT III.—Solo: Duke—"Woman is fickle" (La donna è mobile).

Quartet: Duke, Gilda, Rigoletto, Maddalena—"Fairest daughter of the graces."

Trio: Gilda, Sparafucile, Maddalena—"He is fair as Apollo." ¹⁰

Finale: Rigoletto and Gilda—"I deceived thee" and "He cursed me." ¹⁰

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The National

OLYMPIA

Commencing Monday, 29th Janua

Tuesday, ~~6th~~, and ~~Wednesday, 16th~~ ^{7th} February.

“Rigoletto”

(Giuseppe Verdi)

DRAMATIS PERSONÆ

The Duke of Mantua	HEDDLE NASH
Rigoletto (his Jester, a hunchback)	LEYLAND WHITE
Gilda (daughter of Rigoletto)	MARION DAVIES
Sparafucile (a Bravo)	THOMAS FRENCH
Count Monterone	JASCHA MACABI
Maddalena (Sister of Sparafucile)	FRANKLYN SAYERS
Marullo (a Knight)	JACK O'CONNOR
Borsa (a Courtier)	ALAN MARTIN
Count Ceprano	JOHN KANE
Countess Ceprano	JOSEPHINE CRONIN
Giovanna (Nurse to Gilda)	MOLLIE BRAZIL
A Page	
An Usher	
Perigodina	

Courtiers, Nobles, Pages, Halberdiers, Servants.

Conductor: ARTHUR HAMMOND.

Operatic Society THEATRE

From Saturday, to Sunday, 11th February, 1945

SYNOPSIS OF SCENERY

ACT I: Scene I	A Salon in the Duke's Palace
Scene II	A lonely street running between Count Ceprano's Palace and Rigoletto's House
ACT II	The Ducal Palace
ACT III	Inn of Sparafucile, on the banks of the Mincio Place: Mantua

Artistic Director	Arthur Hammond
Producer	Dan Byrne
Musical Staff	Misses Moira Griffith and Jeannie Reddin
Dances arranged by	Miss Doreen Cuthbert
Wardrobe under the personal supervision of Miss Healy.	
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„ Clare Feeley.	„ D. Lynch.
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THE NATIONAL OPERATIC SOCIETY
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REPERTOIRE

MONDAY, 29th JAN., and FRIDAY, 2nd FEB., at 7.30.

“DON GIOVANNI”

Leyland White, Sylvia Patriss, Tara Barry, Marie Wynne, Ben Williams, Ronald Stear, Jack O'Connor, Jascha Maccabi.

Conductor: ARTHUR HAMMOND.

TUESDAY, 30th Jan.; SATURDAY, 3rd and 5th Feb., at 7.30.

“LA BOHEME” (Puccini)

Tara Barry, Ben Williams, Alfred O’Shea, Leyland White, Ronald Stear, Chrissie Manning, Jack O’Connor, Frank Ring, J. J. Furlong.

Conductor: ARTHUR HAMMOND.

WEDNESDAY, 31st JAN.; 4th and 10th FEB., at 7.30.

“THE BOHEMIAN GIRL”

Marie Wynne, Alfred O’Shea, Ronald Stear, Michael Mullins, Betty Byrne, Richard Midgley.

Conductor: ARTHUR HAMMOND.

THURSDAY, 1st; WEDNESDAY, 7th, and FRIDAY, 9th FEB.,
at 7.30.

“FAUST”

1st—Ben Williams. 7th and 9th—Heddle Nash.
Tessa Tongi, Ronald Stear, Christine McArdle, Michael Mullins, Maura O'Reilly, Derrick Latham.

Conductor: ARTHUR HAMMOND.

TUESDAY, 6th, and THURSDAY, 8th FEB., at 7.30.

“RIGOLETTO”

Heddle Nash, Leyland White, Marie Wynne, Thomas French, Jascha Maccabi, Jack O'Connor, Frank Ring, Franklyn Sayers, John Kane, Josephine Cronin.

Conductor: ARTHUR HAMMOND.

SUNDAY, 11th FEBRUARY, at 7.30.

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